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A RETROSPECTIVE OSGOODE HALL LAW SCHOOL 2012 – 2015



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KENDALL GRANT › STAFF WRITER

IT IS A beautiful coincidence that two of the last three film reviews published in the *Obiter Dicta* during the 2014–2015 academic year are *Wild Tales* and *It Follows*. The latter reinforces the significant impact that Osgoode will have on our future lives and careers moving forward, while the former rather accurately captures our experience over the past three years, regardless of what path each of us charted during our time walking these halls.

Three years. Six semesters. Twenty-four months (of classes). Even the temporal description sounds completely surreal. It feels like yesterday that we were standing in front of Osgoode Hall in brightly-coloured, Lego-themed t-shirts, basking in the warm September sun, filled with anticipation and trepidation about what lay ahead. There was a nervousness in the air that was palpable, mixed with a

sense of awesome discovery. What would Osgoode hold for us? We were ready to find out.

Well, I'm pleased to say we made it (almost).

Our efforts—the long nights, the sleep deprivation, the coffee guzzling, the exam cramming—have paid off gloriously. Very soon, we will be receiving certificates worth \$75,000+, entitling us to call ourselves Juris Doctor graduates. It is a massive accomplishment, and one of which all of us should be proud. It deserves smiles and tears, hugs and high fives, and at least seventeen rounds of shots when it is all over.

Yet the moments, large and small, lodged in between classes—pub nights, Passy fire alarms, mooting competitions, Ski Trip, Law Games, Mock

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We're All Working on the Edge

My thoughts on the launch of the "Still Working on the Edge: Rebuilding Decent Work from the Ground Up" Report

ON 31 MARCH 2015, I had the opportunity to attend the launch of Ontario's foremost report on precarious labour. "Still Working on the Edge: Rebuilding Decent Work from the Ground Up," is the follow-up to a landmark report drafted in 2007 by labour rights group the Workers Action Centre and community legal worker Mary Gellatly. The 2007 report, titled "Working on the Edge," was the first comprehensive look at precarious labour in the province. Since its launch, we've experienced a recession, an increasing income gap, and a substantial decrease in the full time jobs market; the situation for workers has only worsened.

The launch of "Still Working on the Edge" represents a new opportunity for the Workers Action Centre, Mary, and an inspiring team of volunteers, workers, and activists to bring the problem of precarious labour to the forefront. In a worsening labour market, the report provides a key pillar upon which to build reforms and mechanisms to protect workers. At the launch of the report, I had the opportunity to hear some of their stories first-hand.

The event was by every measure a success, especially for a topic that may not draw the same initial attention as other, more fashionable causes. With newspaper coverage and a slew of attendees from legal and political backgrounds, the event provided an opportunity to learn more about the problems facing workers in precarious positions. There were a range of speakers, including workers detailing their personal experiences, contributors to the report, and industry and legal experts. The conference also included mediated discussions at our tables, which gave all the attendees an interesting chance to share and learn from a wide range of perspectives and opinions.

Of the speakers, I was particularly impressed with the presentation by Cathy Ruckelshaus, general counsel and program director for the National Employment Law Project in the United States. Cathy went to the effort of not only discussing the well-known issues facing workers in precarious positions, but also highlighted some tangible potential ways to address the problems. I found the review of state efforts to combat common abuses of workers particularly interesting. Knowing that some states have taken steps such as assigning joint and several liability to employers in temp hiring models gives hope that similar mechanisms could be established here.

During the discussion periods, our table

STILL WORKING ON THE EDGE: BUILDING DECENT JOBS FROM THE GROUND UP

► Photo credit: WorkersActionCentre.org

frequently circled back to the difficulty of addressing such a wide-spread problem as precarious labour. It is common knowledge that the problems are becoming more entrenched as the income gap grows, income stagnates, and more jobs become low-wage or temporary. What is perhaps surprising, is the reach of these problems into what may have traditionally been considered more stable industries. My table-mates spoke about the issues faced by workers in the education and healthcare systems, as well as the ever-decreasing market for full time jobs. Personally, my feeling is that, regardless of position or industry, only one thing will motivate employers to change, and that's liability. As long as the enforcement mechanisms are weak, and employers benefit from violations more than they stand to lose if caught, it's hard to foresee any substantial change. If employers definitively knew that the punishment for being caught for a labour violation outweighed any potential cost-benefit of that violation, my assumption is they would seriously rethink their risk assessment.

If we allow the labour market to continue in its current direction, it will hold ramifications for our society as a whole. As employees find themselves less respected, more abused and with fewer job entitlements, they will lose the incentive to do their jobs

correctly. As more workers become minimum-wage earners, innovation will stagnate as only entrepreneurs who create luxury items will find themselves with a market for their goods. And perhaps most dangerous of all, as the safety net for workers is eroded by loopholes and cutbacks, more members of society will find themselves falling out of wealth into poverty after a sickness, divorce, or other unforeseen life change.

With the situation spiralling downwards, and such substantial risks emerging, the "Still Working on the Edge" report could not have come at a more crucial time. It is a comprehensive, personal, and in-depth look at labour in Ontario, and allows readers to get a clear overview of some of the problems facing workers, and some of the most succinct and well-reasoned recommendations to improve the labour environment.

Attending the launch of the report further affirmed my confidence in the impressive group of individuals fighting to improve the lives of precarious workers. Now that the effort to gather information has yielded such meaningful results, the next

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"If there were no bad people there would be no good lawyers." CHARLES DICKENS

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Impairment or Improvement?

The four best and worst ways the strike affected Student Caucus

LAUREN KATZ >

1L STUDENT CAUCUS REPRESENTATIVE

AS A STUDENT Caucus representative and 1L student, I found myself thrown into discussions in a context I hadn't contemplated in my legal education: a labour dispute. In my personal political adventure on Student Caucus in the midst of crisis, I partook in Osgoode's quest for exemption from the academic activity ban and for the holy grail of remediation plans. Along the way, I learned about the best and the worst of what the strike has brought upon Osgoode Hall.

4. Our Plans Were Altered

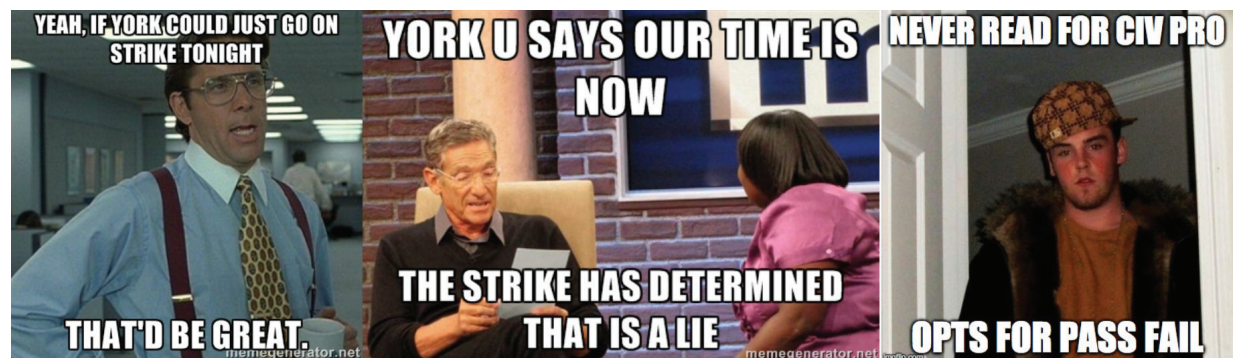
THE WORST: Student Caucus got side-tracked. Lots of projects pick up the pace in second semester after data has been gathered and meetings have gotten meatier. We probably won't accomplish as much as we had wanted due to the disruption.

THE BEST: The strike was a catalyst to getting some crucial concerns on the agenda. This is especially true for 1L concerns that were summarized by the 1L reps just before the strike started. Mental health? On the docket. Lecture recordings? Got it. Critical reflection on course content and exam parameters? In progress. Concerns that professors might not have addressed until preparing for their fall courses are being taken seriously now. The policy window is open and drafts of student-led reforms—we hope—will follow. We have a precedent for student-led discussions to shape academic decisions, and this can only be encouraging for student government going forward.

3. Mental Health Mattered

THE WORST: "The strike happened but it didn't really affect me," said no Osgoode student ever. Our academic year was abruptly disrupted. We all felt it. We lived day by day, waiting for the next update. Was the time off a saving grace for catch-up or a trap to study in vain? Only time would tell. Student Caucus members kept busy with meetings, collecting student concerns, and figuring out the next steps to advance student interests. We ended up missing out on nine days of legal education we paid for. "But no one cares about that," said one solitary soul, in a daydream of a land where law school is free. I think it would be safe to say that for many students the days of cancelled classes were characterized entirely by anxiety, frustration, and TV shows, and this seriously cramped our academic abilities.

THE BEST: Students' mental health became a clear priority in the development of academic plans and policies. It was top of mind at Student Caucus meetings and at the heart of students' contributions to Faculty Council discussion. Where it was truly crucial, though, was in the deliberation between Student Caucus, the Osgoode Strike Support Committee, and the Administration. That elephant in the room who once stood in the corner stepped onto the table as students echoed the need for attentiveness to the psychological impact of resuming classes. Indeed, the



► Strike memes offered brief relief while anxiously awaiting vote results and entering academic crunch time. Is this the best of what the strike has brought us?

need to address mental health in academic decisions was heard and felt around the table. As a result, we have a strike remediation plan that expresses concern for students' well-being, a suite of choice as to when and where we proceed with our studies, and an option to declare that a grade can't represent our efforts in these unique circumstances. Can students capitalize on the pass-fail option to benefit their GPA? Yes. But Scumbag Steve's scheming is a small price to pay for equity for everyone else.

2. Accommodations Became a More Prominent Priority

THE WORST: Excellent intentions and thorough plans are necessary but not sufficient for successful lecture recordings. We continue to experience technical difficulties with lecture recordings at the time when they are being relied upon more than ever.

THE BEST: Lecture recording quality and accessibility are now top priorities. They may not be in an ideal state, but we are compensating for their shortcomings better. Recordings are being more closely monitored, professors are openly acknowledging when technology has maliciously refused to function, and students are arranging for substitute laptop recordings. We are so poised to pounce on every word in every classroom with our newly bought devices and stack of fresh batteries that my Privacy professors should probably be concerned. This is defiance of the notion that law students will sabotage each other to succeed, at its finest.

1. We Tested Our Professionalism

THE WORST: The strike has brought out some unprofessional conduct. The most obvious transgressions were nasty online comments denigrating the labour dispute and targeting various members of Student Caucus. Needless to say, this was unwelcome behaviour, ignorant of the effort every representative put into having students' concerns addressed. At times, it was not only upsetting but demoralizing to realize that classmates—and future lawyers—were clearly careless about or callous to civility. They were also foolish enough to prove it in writing. Some Osgoode students have also been bumped by cars, yelled at profanely, and threatened with violence on the picket lines. This is more than unprofessional.

THE BEST: For the most part, students have risen to the challenge of being collegial in these divisive times. This has been especially true on Student Caucus. The spirit of our meetings has been one of civility and solidarity. Some members support the union while others walk with fellow students to class. We all put aside our personal decisions to work cohesively as representatives of students' interests. We have done our best to serve all students, respecting the legitimacy of each student's strike decisions. We coordinated between classes and years to represent a quite unified student position that values autonomy and equity, despite our different primary concerns (think 3L graduation vs 1L examination). Personally, for every offensive comment of which I caught wind, I received at least two personal thank-yous. I did my small part collecting concerns and keeping students informed, and learned in the process that my section is even more thoughtful than I had thought.

Now I've learned less about civil procedure and more about strike protocol than I had expected. But I also learned that short-term disruptions can bring long-term benefits—in promoting students' interests at Osgoode. ♦

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Law at the Library

Toronto Public Library launches new series focused on common legal problems

NABILA KHAN ›
CANADIAN FORUM ON CIVIL JUSTICE

ON 1 APRIL, the Toronto Public Library will launch their first ever Law at the Library series, which focuses on helping Torontonians solve common legal problems. According to CFCJ Executive Director Nicole Aylwin who sits on the Law at the Library Steering Committee, the goal of Law at the Library is to “empower people by expanding access to knowledge and resources that may help Torontonians more easily navigate some of most common everyday legal issues.”

From buying a home to writing a will, getting fired or getting divorced, at one time or another, almost all of us will need help in navigating the law. These talks are presented by members of the legal community and draw on their expertise to help Torontonians understand the law while broadening their access to law resources.

“The over-arching goal of ‘Law at the Library’ is empowerment,” said Katie Ionson, Law Associate of Trusts, Wills, Estates, Charities, and Not-for-Profit Groups and spokesperson for the Law at the Library Steering Committee. “For some sessions, this means providing information about library customer’s rights, so they can know to stand up for them. Other sessions aim to demystify a process and provide

information about next steps. We hope library customers will leave each session with a better understanding of the options available to achieve their goals.”

Law at the Library has been made possible by the contributions of the Law at the Library Steering Committee. The Committee consists of fourteen lawyers, many of whom are Osgoode alumni. These members bring a wide range of law expertise and it is terrific to see Osgoode’s commitment to promoting access to justice carried on by its graduates.

The Law at the Library series will run from April to June and covers topics related to family law, real estate law, immigration law, and much more. For more information please visit the Toronto Public Library website. ♦

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The Challenges to Launching a Start-up

An interview with Nejeed Kassam, CEO of Networks for Change

OPHELIE ZALCMANIS-LAI › CONTRIBUTOR

NEJEED KASSAM GRADUATED from Osgoode Hall Law School in 2014. Currently articling at Ricketts Harris LLP, he is the CEO of Networks for Change (NFC), a social enterprise that celebrated a soft launch of their flagship product, Keela, at the United Nations in February 2015. Keela.co is a collaborative project management platform designed for the social good sector, complete with an integrated social space. Ophelie Zalcmnis-Lai sits down with Nejeed to discuss Keela, Osgoode, challenges to launching a start-up, and what's to come.

ZALCMANIS-LAI: Before Networks for Change, and the many other ventures you have been involved with, there was just Nejeed. Where does your motivation come from?

KASSAM: My motivation comes from my family. They taught me to be a good citizen to the people of my community, to the country, and to the world. My mom and dad were born in Tanzania, in east Africa; they left as kids because of economic and political turmoil. They were lucky in the sense that they were both educated in the UK and then went on to become dentists. They worked so hard to give us the best education possible, and I owe my strong values of work ethic and excellence completely to them. Those values—whether it's in the nonprofit world with End Poverty Now or a social enterprise like Keela—are fundamental to my existence and are what makes me get up in the morning.

ZALCMANIS-LAI: During your time at McGill, you started your first nonprofit, End Poverty Now. How did this come to fruition?

KASSAM: My first nonprofit venture was in grade eleven. I love hockey and wanted to do something cool that engaged people about social good. So I started organizing this thing called Hockey for Hope. It was a twelve hour marathon hockey game in Vancouver. We raised over \$60,000 through this one event and it all went to Canuck Place Children's hospice to help kids with terminal cancer. It was a brilliant cause because it taught a lot of young people who took part in this game that social good could be fun. That's where it started. In my first year at McGill, I ran the Make Poverty History campaign in Montreal. That was a lot of fun. We did a LiveAid in 2006 where Justin Trudeau and I emceed and it was awesome. Justin and I go way back and when he agreed to come, the media came, along with over a thousand people. I have a friend who was a guitarist for the event and he said that was the best show he ever played. It was simply electric. When the campaign came to a close, I was searching for something to fill that void and that's where End Poverty Now was born.

ZALCMANIS-LAI: You definitely stayed busy after graduating from McGill. How did this all parlay into law at Osgoode in 2010?

KASSAM: When I was thirteen I gave a speech at a

birthday party that my parents threw for me, stating that I was going to be a lawyer, but I didn't even know what a lawyer was. During my undergrad I was actually quite against the idea of being a lawyer. But then I worked for Senator Jaffer in Ottawa, first as an intern and then I took contracts. I wrote speeches, researched, and assisted her in writing legislation and policy. It never got through, but it was such a fun process to learn.

She said to me, "Nejeed, in order to make great change in Canada, you have to go to law school." So I went to law school. After I graduated from McGill I went to Oxford, but didn't finish because I was diagnosed with Crohn's Disease six months in. I was a machine who couldn't do his machining anymore. I was lost. I was in the hospital for weeks on end. Someone like me, who had a BlackBerry at my side in 2005, had a difficult time with that. Your life changes when you're sitting in the hospital; you're given some perspective and you reassess. But through all that I ended up at law school. I did my first semester and ended up taking a year off to work for the UN in Serbia, and then in Egypt. I launched *Conversations for Change*, the film, and then I went back to law school and finished. Now I'm articling.

ZALCMANIS-LAI: Why did you take a break?

KASSAM: The study of law is very academic. I am not an academic person. I try hard; I'm not one of those guys who did well at university because I just "did well." No, I was at the library until it closed every day for four years, literally; End Poverty Now was run from my phone at the library. Academia doesn't come easily for me. It's hard. I did my first semester at law school while struggling to find an identity and personality; who I was in this new city, new setting. I took some time. That gave me perspective and showed

me that I belong in a social enterprise, the perfect combination of business and social good.

ZALCMANIS-LAI: What's most memorable about your time at Osgoode?

KASSAM: Osgoode is phenomenal. It is full of brilliant, dedicated, hard working people. These are the people who inspire you. Osgoode has a strong ethic of pluralism. People from every different opinion, walk

of life, religion, and race all co-existing (debating, but co-existing). That was one of my favourite things. That ecosystem is amazing.

ZALCMANIS-LAI: What are some of the things you learned that you have taken with you into your life today, right now?

KASSAM: I wrote this in my application letter to law school and it still holds true: "Law permeates everything we do." It regulates the water we drink, the roads we drive on, the rules our businesses live by. Understanding law is the ticket to understanding society. It's one small piece, but I think that is something I confirmed while I was there. I was given more tools, and if you're trying to make change, you must understand change from a social and legal perspective. I'm grateful to Osgoode for giving me that.

ZALCMANIS-LAI: Now we have Networks for Change and Keela. When and how did this begin?

KASSAM: In 2006, I was sitting in a room at a leadership conference in New York City. I was one of the

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The View From Here

A Canadian Israeli's (surprisingly optimistic) perspective on the recent elections and what the future holds for Israel

ESTHER MENDELSON > STAFF WRITER

ISRAEL HAS A new government, and not everyone is happy—including many progressive Israelis.

As a Canadian Jew by birth and an Israeli by choice, I offer a perspective shared by many here and in Israel—and it is a surprisingly optimistic one.

I am always worried about Israel—worried about its security, my family and friends' safety, the price of housing, the rate at which the Dead Sea is receding—but I know one thing for certain: Israel has survived thus far, and she will survive this government, too.

Israelis' resilience and commitment to pluralism and democracy will not be so easily shaken. One must understand the context in order to understand the poll results. Moreover, the poll results are only one chapter in a much longer story of Israel's ongoing progressive legacy.

Like most Israelis and Zionists, I am deeply troubled by the racist pronouncements made by Prime Minister Benjamin "Bibi" Netanyahu regarding Arab-Israeli citizens. They were obviously a desperate attempt made at the eleventh hour in a bid to maintain his own personal power; that in no way diminishes their impact or his blameworthiness.

Israeli society has made tremendous strides in terms of equality for its Arab-Israeli citizens. Equality is enshrined in Israel's founding document and has been a priority from the very beginning. Arabs who stayed in Israel after the War of Independence were immediately granted full citizenship and have always enjoyed the same political and civil rights as all Israelis. They cast ballots in the first Israeli election, and the suggestion that they cannot be trusted to exercise this most fundamental right is appalling. Bibi has since apologized, but Arab-Israelis have every right to feel hurt, angry, and disgusted. The rest of us share that sentiment.

To be sure, some of the Arab parties proffer startlingly anti-Semitic views and do so openly. MK (Member of Knesset, the Israeli Parliament)

Haneen Zoabi didn't stop at statements; she was on board an arms-laden ship that tried to violate Israeli maritime sovereignty in an attempt to smuggle the arms into Hamas-controlled Gaza. She was initially barred from running in this election, but the Israeli Supreme Court ruled that she was allowed to run, which she did. Even Zoabi's actions, however, cannot excuse what Bibi said.

But the history of Israel stretches far earlier than Bibi, his recent statements, his speech at Congress (which, whether ill-advised or not, was quite accurate and lucid), or the poll results of this last election—and it will stretch much further into the future as well.

I could fill pages with all the progressive pronouncements that have come from the Israeli Supreme Court; all the statistics about women, minorities, and LGBTQ individuals in high-ranking political and military positions, on the judiciary, in



► Photo credit: cija.ca

the professions, the arts, and business; the liveliest Pride parade in the Middle East (hosted in Tel Aviv); the flourishing arts and culture scene; the critical discourse in Israeli universities, cafes, or the pages of *HaAretz*, one of Israel's leading newspapers, whose rhetorical attacks on the government would make *The Globe's* editorial staff blush. I could go on for pages about the government and civil society programs in place aimed at bridge-building, equity, and peace, or about Israel's unparalleled humanitarian efforts which include sending aid to the Palestinians. I could write an entire treatise on the Israeli army's code of ethics and explain at length the measures taken by the IDF to minimize civilian casualties and ensure the highest ethical standards are adhered to

when interacting with civilians and enemy combatants alike. None of these are perfect, but it's something

that can be built upon and improved. Indeed, Israel is an imperfect, but thriving democracy.

There is still much work to be done. The Rabbinate is still a thorn in the side of most Israelis. Social programs are not getting the resources they need. Corruption scandals, not unlike the Senate spending scandals, happen in Israel, too. The Bedouin communities in the South are living in squalor. The Israeli SATs (*psychometri*) suffer from the same cultural biases as the LSAT. Indeed, as Israel's first Prime Minister, David Ben Gurion predicted, Israel is like every other democratic country—complete with crime, corruption, and social strife. There is still much work to be done, and much fodder for legitimate criticism.

And I would never suggest that criticism of Israeli policy should be labelled anti-Semitic, lest I be labelled an anti-Semite myself. Criticism of government policy is not only permissible, but necessary.

The distinction between legitimate criticism and anti-Semitic rhetoric is simple: the former is based on facts and logic, and is nuanced. It does not single Israel out for opprobrium, nor does it seek, directly or otherwise, the destruction of the Jewish state. The latter is based on fiction or a perversion of the facts; it is illogical and hyperbolic. The aim of the former is to improve Israeli democracy; the aim of the latter is to undermine it.

Israel is one of the few democratic countries whose democracy has been truly tested, and a trial by fire it has been—figuratively and literally. It has had to grapple with the issue of individual freedoms in the context of a very real, very imminent, constant, and unrelenting existential threat.

A country that faces no threat but is nonetheless authoritarian is not the proper model; neither is a country that faces serious threats and does nothing to prevent or deal with those threats.

Ethical boundaries cannot be delineated in a vacuum; the importance of context cannot be overstated. Only when one comprehends the threat Israel faces can one pass credible judgment on its actions. It is too facile to sit back in the comfort of our North American or European security and shake the finger at Israel. I submit that those who do so without examining their own security privilege are doing a disservice not only to Israel but to the broader discourse on individual freedoms and security.

Faced with a foe who has no qualms about using children as human shields, who indoctrinates children to hate Jews, who finds financial patron and ally in the Iranian regime, who violently silences political dissent, who outlaws homosexuality, who threatens foreign journalists to ensure an acceptable narrative is published, who endorses honour killings, who for the last decade has been using Gaza as a launching

Coffee cups, Handguns, and Pirates

Sailing in the uncharted waters of 3D printing

HEATHER PRINGLE > LAYOUT EDITOR

IN 1974, A joke written by David Jones in the *New Scientist* unknowingly predicted the development of an innovation that decades later would be called “the third industrial revolution.” Though his proposal imagined a laser that when shined through liquid plastic monomer caused it to solidify was intended to be tongue-in-cheek, it was only three years later that a patent would be granted for the same idea. The full impact that 3D printing will have on our society has yet to be seen but recognition of the technology’s significance has spread from academic circles and begun to permeate discourse within the general public. It has been said that while the technology has the potential to change industry, end world hunger, and provide a new platform for creativity, it also stands to become Pandora’s box, unleashing the capacity for individuals to produce deadly weapons and other objects seen to be socially immoral. Indeed, 3D printing has the potential to raise a myriad of legal issues that spread across a number of areas of regulation including national security, food and drugs, environmental, and even treaties and international agreements. It also stands to be the impetus for current manufacturing models to be overturned on their head.

Just as the introduction of the Internet sparked a transformation whereby information was democratized, we are currently facing what could potentially be seen as a paradigm shift where there is a complete democratization of manufacturing. However, what is truly revolutionizing the world around us is the combination of these two. Where the Internet has provided the public with access to knowledge, 3D printing takes this one step further and allows this knowledge to transcend the digital realm by transforming itself into tangible products. In essence, we are posed to see the development of a new self-sufficient public as it is able to consume the products of its own creation. Individuals will adopt the role of the manufacturer through a viable alternative to the model of mass production. We are already witness to a culture that embodies self-sufficiency through the open sharing of ideas and knowledge. It is currently characterized by notions of customization and individualization; the idea that people can “make what they can’t buy at Wal-Mart.”

Without the previous barriers to entry, there is a risk of disruption to the previously established systems of control. The ability to make products as we need them has a fundamental impact on the operation of economies of scale and reduces the importance of mass production. It has been suggested that 3D printing could have the effect of reversing current models where production of goods has been shifted to countries where labour costs are comparatively lower. The theory is that the technology has the potential to bring manufacturing back to developed countries as this advantage disappears. In fact, in 2012, President Barack Obama spoke of the hope that 3D printing would “strengthen American manufacturing” and ensure that “manufacturing jobs of tomorrow take root not in places like China or India, but right here in the United States of America.” These machines have the capacity to perform work now done by lower skilled workers overseas in ways that are more cost effective to larger companies. The advantages to be

gained from this shift go beyond job creation and its effect on the local economy; it also allows companies to enjoy the benefits of holding lower inventories, reducing shipping and environmental costs, and mitigating other risks associated with offshore work. In fact, several pharmaceutical companies have sought to restructure their manufacturing models so that small regionalized plants are able to respond more quickly to local demands.

The increasing accessibility of 3D printing also raises serious regulatory questions. There is a concern over the safety and quality of the products being produced within the privacy of individual’s homes. This fear received international attention back in 2012 when Cody Wilson, a University of Texas law student, produced the world’s first 3D-printable handgun. Wilson’s actions quickly prompted a national discussion of the policy and regulatory issues surrounding technological developments that move faster than the law is able to respond. By his own admission, Wilson sought to “demonstrate how technology can circumvent laws until governments simply become irrelevant.” This sentiment touches upon a legitimate concern in the minds of the public. In response, lawmakers in the US began proposing legislative changes

that address these concerns. In November 2013, the City Council of Philadelphia enacted the following ordinance: “No person shall use a three-dimensional printer to create any firearm, or any piece or part thereof, unless such person possesses a license to manufacture firearms under Federal law, 18 USC § 923(a).

Attempts to prohibit the 3D printing of firearms have focused on declaring the source code to create such weapons as unprotected freedom of speech. The argument suggests that if source code is deemed to not satisfy the standard of what may be defined as speech, it could be treated in a similar

fashion as the possession of child pornography. This line of argument raises questions about the nature of speech that requires an appreciation of the inherent duality between expression and function in source code. To be considered protected “speech,” the expression must be sufficiently imbued with elements of communication to merit protection. However, where source code simply acts as a written set of instructions, it is hard to see evidence of sufficient expression.

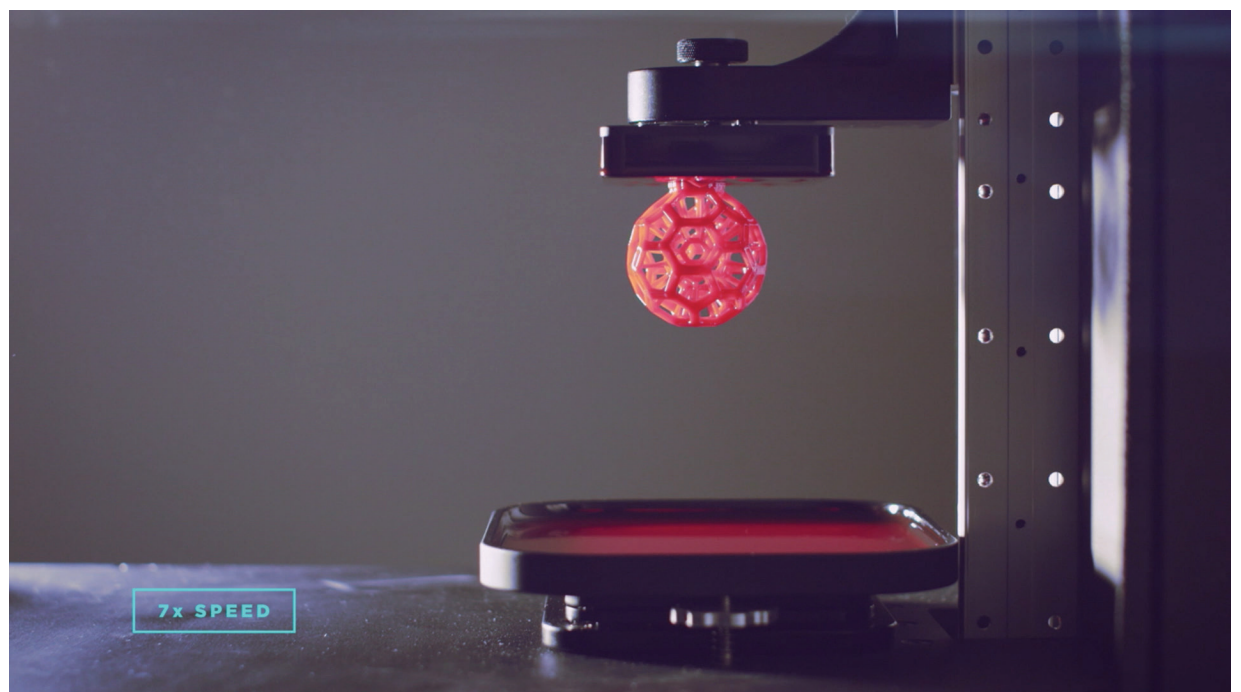
» see 3D PRINTING, page 15

“...the idea that people can make what they can’t buy at Wal-Mart.”

THUMBS DOWN



Quasi-ban on publishing commentary on Postmedia’s acquisition of Sun Media.



► At TED2015, Carbon3D revealed their new CLIP technology that uses light and oxygen to create objects from a pool of resin at 25 to 100 times faster than traditional 3D printers. Photo credit: WashingtonPost.com

NormaLeeDean

A riveting, thought-provoking play by Catherine Frid

MICHAEL CAPITANO › NEWS EDITOR

CATHERINE MENTIONS THAT working with J.D. students on the play was an amazing experience. Holder of a law degree herself, she felt right at home exploring issues of law and justice with so many bright people—a perfect collaboration.

Children on a school trip parade by me as I wait for the conference room to open in the foyer of Black Creek Pioneer Village. Any one of these kids could share the same fate as the titular character of the play I am about to hear. In fifteen minutes or so, Catherine Frid—one of Osgoode’s artists in residence—will be performing the first reading of her play *NormaLeeDean* for attendees of the Law and the Curated Body Conference and high school students that are part of the L.A.W.S. program.

The play—born out of her directed reading course at Osgoode on Canadian informants and whistleblowers—is based on a true story: that of the Norma Dean inquest concerning the suicide of a young girl at the now defunct Kawartha Lakes School—an Ontarian detention training centre. Even though the story is set in the 1970s, the theme is disturbingly topical. In 2007, Ashley Smith died by self-inflicted strangulation while under suicide watch at the Grand Valley Institution for Women. It’s hard to believe that, after thirty years, a similar event could happen again—especially while under video surveillance. The virtue of art, and Catherine’s play, is the ability to show why such breakdowns in justice occur, and the barriers that exist in achieving justice itself.

Once inside, I spot Catherine chatting with the organizers. Catherine—in red with her light brown hair falling freely on her shoulders—looks eager to start as the final preparations are made. I sense the pre-reading jitters in the air. It’s a big deal, no doubt; subjecting one’s work to an unknown audience for the first time.

I walk over to introduce myself to Catherine—who

greet me with enthusiasm and then excuses herself to give the final instructions to her director and actors. Unlike a staged play, a reading utilizes certain conventions to help give the words shape: the director narrates the action and the actors read the lines for multiple parts—standing up and down to enter and exit scenes.

I take a seat in the back, behind the L.A.W.S. students. A few minutes later, Catherine sits a table away from me. She informs me that she watches the audience, instead of the actors, so that she knows when they’re engaged and when they’re not; it’s the only way to be certain about which parts work and where the first of many revisions need to take place.

Suffice it to say, I was completely riveted by the play due to Catherine’s framing of the subject matter and the force of her words. Exploring both young Norma’s path through the mental health care system, as well as the whistle-blowing that led to the inquest, *NormaLeeDean* exposes how inadequate and uncompassionate treatment can lead to a needless death, as well as how the urge to cover up disaster—instead of improving on the failed system—can lead to injustice.

The parties implicated in Norma’s death—be it the government or the institutions and people responsible for her treatment—all have interests in attacking the informants and whistle-blowers raising the issue. Norma’s child psychologist, Dr. Flora Danziger, rattled by the news, is told to “stay quiet” by the clinic director in order to protect their clinic and her job and reputation, to which she responds that her job is to “protect children!” like Norma Dean. Even her daughter isn’t off limits—multiple times, it is suggested that she only feels so passionately for Norma because she failed to protect her own daughter, who still lives overseas.

“Norma was remembered as a special girl who had a bright future ahead of her.”

Likewise, the journalist, Victor Malarek, who broke the story is characterized as “a scrupulous reporter who would do anything to get on the front page” by the clinic director. The intern who gave the tip is deemed aggressive, untrustworthy, and no longer a good fit. They all push for the inquest anyway, despite any repercussions it may have on their futures.

Even Norma is disputed to be a violent girl—a glue-sniffer, a girl that was “unmanageable,” and thus suggesting that she was deserving of how she was treated. In the scenes of Norma at Thistletown—an innovative treatment centre for disturbed youth—the audience sees through that caricature. Instead of being treated

with understanding, her outbursts are treated with disdain: she is sent to the juvenile court at 311 Jarvis (“311 ain’t

no heaven”) multiple times; she is given drug therapy; she is placed in solitary confinement (“soul-destroying torture”)—all things which Norma didn’t respond well to but which were continued anyway.

I was taken aback when I learned that institutions were permitted to criminally charge their own patients. On one weekend, upset and having nowhere to go, Norma breaks into Thistletown for safety, only to be charged with breaking and entering and theft for eating leftovers in the staff fridge.

Norma was a victim of a system that blamed and punished her instead of providing her with the gentle care that she needed. Her psychiatrist was shocked to learn that she ended up at a training centre when she responded so well to her initial treatment. Norma was remembered as a special girl who had a bright future ahead of her. Somehow, in a span of four years, a grade four Norma—not wanting to go to school because she was afraid of her mother leaving her—ended up being diagnosed as having a fear of being alone and unloved, and a personality disorder. Sadly, I found that believable; given the abuse that she was subjected to, it’s no wonder.

When the reading is over, I sit down with Catherine and we chat a bit about the play and her experience as one of Osgoode’s artists in residence. She mentions that working with J.D. students on the play was an amazing experience. Holder of a law degree herself—from Osgoode no less—she felt right at home exploring issues of law and justice with so many bright people—a perfect collaboration. But much more work needs to be done. One thousand ideas are already flowing through her mind about what should be tweaked and what can be improved upon. A true writer, the editing process is already in full swing.

Midway through our conversation, we realize that we have left our bags in the other room. She tells me about her dream last night—about losing the cash she has to pay the actors. A nervous day, but a good one; it’s not very often that playwrights get multiple readings of a play. It will likely be another year until the play is finalized. This reading is only the beginning.

I ask Catherine what inspired her to base her play on the Norma Dean inquest and not some other Canadian whistleblower story. “Guts,” she says



► Catherine Frid, bottom left, looks on intently as the actors read a scene from her play, *NormaLeeDean*.

» see **NORMALEEDEAN**, page 16

A Nice Box of Kraft Dinner

My eleven golden rules

JUSTIN PHILPOTT › STAFF WRITER

IN 1946, GEORGE Orwell had an article published called “A Nice Cup of Tea” in which he describes the proper way to make tea. The way in which he thoroughly and eloquently describes a process as mundane as making tea has always made me chuckle. Recently, I have been wondering whether there were any other topics in need of such profound insight. Finally it hit me. Canadians purchase 1.7 million of the seven million boxes of Kraft Dinner sold globally each week. That is a lot of KD. Arguably, it has become our *de facto* national food dish. However, if you pick up a box of Kraft Dinner and look on its side, you will find a few lines of sketchy instructions which give no ruling on several of the most important points. This is curious, not only because of Kraft Dinner’s iconic status in Canadian culture, but because the best manner of making and eating it can be the subject of violent disputes. With this article, I aim to put some of the most contentious points to bed. Here are my eleven rules, each one of which I regard as golden:

First of all, one should use genuine Kraft Dinner. This should go without saying. Walking through Dollarama last week I noticed a couple KD knock-offs. Law school is expensive, I get that. However, being thrifty in this particular area is an eyebrow raiser of epic proportions; especially considering

how cheap it already is. People, there is but one true Kraft Dinner.

Secondly, Kraft Dinner should be made by the box. If you cannot finish a whole box in one sitting, tough; save some for later. Do not be one of those people who make only part of the box and put the rest back in the cupboard. That is just silly.

Thirdly, a rubber spatula—like the one in the picture below—should be used to stir the noodles in the boiling water and to mix in the cheese sauce. This utensil was made for KD. The rubber does not conduct heat so you will never burn yourself. Also, it is rigid but yet flexible enough not to mash the noodles when mixing in the cheese sauce. Most importantly, its rubber edges allow you to scrape the sides of the pot, ensuring effective mixing of the noodles and cheese sauce without leaving scratch marks on the pot.

Fourthly, the instructions on the box call for the noodles to be cooked for seven to eight minutes. I recommend that you err on the side of caution and cook them for eight to nine minutes. You do not want undercooked noodles. *Al dente* you say? More like *al crape*. The horror; the horror of undercooked

noodles sliding down your throat, scratching the soft lining of your esophagus—is there anything as off-putting?

Stir frequency—while not overly important—is still worth noting. I stir the noodles three times. Once right after I add them to the boiling water and then

every three minutes until ready. Forgetting to stir the noodles will undoubtedly lead to caked on noodles at the bottom

of the pot. A good trick is to have an iTunes playlist going as they cook; every time a new song comes on, stir your noodles.

Fifthly, when making the cheese sauce, margarine is preferable to butter for two reasons. First, margarine is better for you than butter. Second—and more importantly—margarine is easier to work with. Butter is too hard and often requires an additional knife to cut it. Margarine, on the other hand, is soft out of the fridge and the rubber spatula, already in use, is perfect to transfer the margarine into the pot.

Sixthly, margarine should be added directly to the pot *before* the cheese powder. If you add the cheese powder first you run the risk of getting cheese powder on the rubber spatula left in the pot. This will lead to cross-contamination of your margarine container with cheese powder when you go to scoop out some margarine. The milk can be added at any point before mixing but it is best to add it either directly before or after the margarine so both can be put back into the fridge together—efficiency points bonus.

Seventhly, the addition of ketchup exponentially increases the taste of Kraft Dinner. I understand this to be a contentious issue as I have been in many passionate debates regarding the subject. However, it boggles my mind that there are people with taste buds this unrefined. Or are they just unwilling to try it? I add the ketchup on top of the KD once it is on my plate. With every bite I make sure I get a little bit of ketchup with the KD. The combined gastronomic forces of the cheese sauce and ketchup equals heaven. The recent merger of Heinz and Kraft is kismet.

Eighthly, Kraft Dinner should be served on a plate and not in a bowl. Some would chalk the bowl/plate debate up to personal preference; however, experience has taught me that the plate offers tangible benefits that the bowl simply cannot offer. Those benefits are: (1) surface area: with a plate’s expansive area, the KD is more spread out which allows for a better ketchup distribution, and ocular assessment of remaining quantity; (2) allure: there is something that tickles the hardest working sections of my intestinal tract as they appraise the challenge before them; and (3) freedom: bowls are limiting by nature. It’s like the KD is in a fortress, making it difficult



► All the makings of a hearty Canadian meal.

THUMBS DOWN



Indiana’s new Religious Freedom Restoration Law.

Jurisfoodence: In Search of Toronto's Best Brunch

Food Adventure #12: Lady Marmalade

KATE HENLEY & KAROLINA WISNIEWSKI ›
STAFF WRITER & EDITOR-IN-CHIEF

Lady Marmalade (898 Queen St. East)

KATE: For our last foray into the Toronto brunch scene, we chose Lady Marmalade. In my four years living in Toronto, I had never been to this area (or many places east of Yonge, to be honest—I can count the number of times I've crossed the Don River on one hand), and holy shit it is far. It took me forty-five minutes to get there from my apartment, and an hour and a half to get to York afterwards. I have to be honest though: I am a (not so?) secret yuppie: my Masters paper (completed the day before this last brunch adventure!) was about local food, and one of the reasons I wanted to check this place out was that it sources its food locally, and they only use grass-fed meat.

KAROLINA: WHERE AM I? Seriously, this trip into Leslieville was like stepping into an alternate reality. Despite all of the weirdness, I have to say I fell in love with the neighbourhood, which I had never bothered to explore before. So quaint and yuppie, but somehow more tolerable than its counterparts to the west.

Although our final brunch resto choice was dictated by our scheduling constraints (do you know how hard it is to find a place that serves brunch on a weekday? Before 11 am? It's basically mission impossible), Lady Marmalade was on our collective radar for months, so I'm glad we were able to try it out.

Brunch Hours

Lady Marmalade is open on weekdays from 8 a.m.–4 p.m. and weekends 8 a.m.–3 p.m..

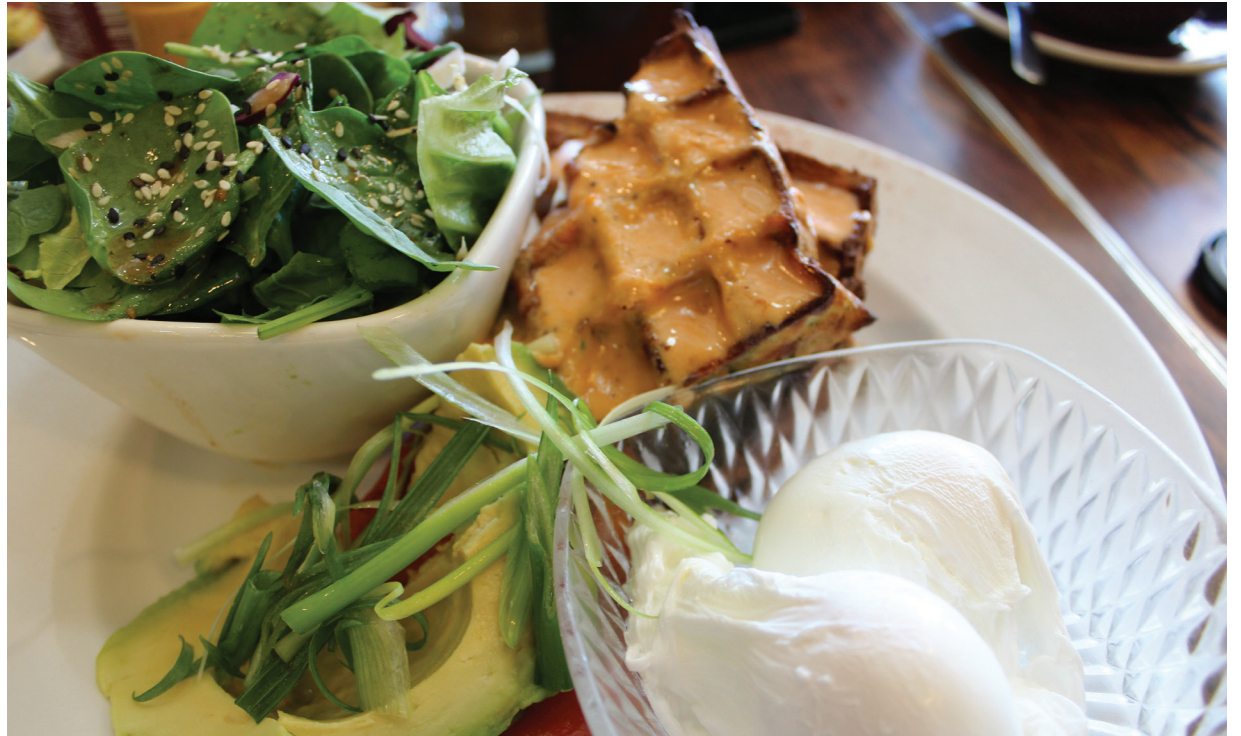
Wait Time/Service

KATE: Karolina was already seated when I arrived (again: this place is so far out of the way, and the Queen streetcar is so slow and unreliable that I was about ten to fifteen minutes late), and the server was ready to take our order right away. The food came really quickly, and the server was nice, though a bit standoffish—something I would expect at The Drake, but not at a place like this.

KAROLINA: The server was attentive and accommodating, if a little stiff. There was no chatting, and when asked for recommendations or opinions about certain dishes, our server just sort of looked at me blankly and choked out a two-word response. But he was polite enough, and the food came quickly, so no major problems here.

Atmosphere

KATE: Sadly, Christina Aguilera et al were not blasting through the speakers upon arrival. In truth, I'm not sure if any music was playing at all. Though the restaurant had a huge window at the front, allowing sunshine to stream in, the green colour of the walls reminded me of vomit (very unfortunate when



► The stunning presentation makes up for any funky orange flavour in the side salad.

eating). The restaurant clearly catered to a wide range of people: there was a bucket of toys and high chairs for children, but it also seemed to attract a young, hip crowd. In general, it was pretty chill, though our table was round (both Karolina and I expressed the fact that we inexplicably are turned off by round tables) and in awkward proximity to the front door.

KAROLINA: This place has an odd vibe. Sort of like Hogtown Vegan, which seems perpetually unfinished, the walls are bare and it feels more like a room with tables and chairs than a proper restaurant. The fact that it comes off a bit un-put-together, though, adds to the homey, chilled out atmosphere. The crowd was diverse, which I appreciated; we were seated next to an aging yuppie couple with their baby in tow at one table, and two middle aged men at another. I like that the clientele is wide-ranging here; I'm tired of popular brunch places catering to hipsters (Smith, School, Rose and Sons, Big Crow, the Drake—I'm looking at you).

Coffee

KATE: I picked up a large coffee to drink on my way since the streetcar ride is so long; this was lucky, because the coffee here is absolute garbage. I couldn't even choke down one cupful—it was like foul-tasting water. Such a disappointment.

KAROLINA: Huge letdown. I ordered an almond milk latte with a shot of vanilla. They added way too much vanilla, and it was syrupy and disgustingly sweet. I didn't have the heart to send it back, so I finished it, but I was happy when it was over.

LLBO licensed

KATE: I had handed in my Masters paper the day before going here, and was heading to York

immediately after brunch to do a presentation about it; that, in combination with the fact that this was our last brunch adventure (so sad), I was looking for a celebratory drink. Sadly, there was no alcohol to be found at Lady Marmalade.

KAROLINA: Dry brunch? What an outrage!

The Food

KATE: I got the huevos rancheritos (how are these different from huevos rancheros? I will never know...) with a side of bacon. Everything about this meal was fantastic: the eggs came scrambled and covered in salsa, served with a side of guacamole, a large serving of beans, and a warm tortilla. The bacon was perfectly done and delicious. I have zero complaints about the food—the portion sizes were huge and the meal was filling, but didn't leave me feeling awful for the rest of the day (unlike my meal at Rose & Sons).

KAROLINA: I ordered the cheddar and spinach waffles, which came with a tomato orange sauce, a side salad, avocado, roasted tomatoes, and two poached eggs. The waffles were fantastic, and the eggs were cooked perfectly (I asked for them to come hard poached). The grilled tomatoes were surprisingly delicious, and the avocado was unsurprisingly delicious. I was disappointed with the salad, which was Asian slaw with sesame dressing. It would be nice if this came with a warning, as (a) not everyone likes sesame dressing (myself included), and (b) Asian slaw is a sufficiently atypical breakfast choice, that it's worth flagging; I could see many people preferring a garden salad to accompany their eggs benny. The sauce on the waffles was likewise perplexing. The orange was totally unnecessary, and added a really weird flavour to an otherwise very pleasing

A Trio of Film Reviews, Currently in Theatres

The marvels of filmmakers unhinged: S&M, stalkers, and seatbelt hangings

KENDALL GRANT › STAFF WRITER

The Duke of Burgundy (2014) 3/4

Sumptuously claustrophobic, visually ravishing, emotionally wise, wryly subversive, and peculiarly haunting, *The Duke of Burgundy* is a deeply eccentric filigree of a film; a louche, auteurist hothouse contemporary gothic; and a daring, atmosphere-soaked piece of hypnotherapy. It's a perversely sincere (and sincerely perverse) labour of love.

Every day, Cynthia (Sidse Babett Knudsen, *After the Wedding*) and Evelyn (Chiara D'Anna), two lesbian entomologists, act out a simple, provocative ritual that ends with Evelyn's punishment and pleasure. As Cynthia yearns for a more conventional relationship, Evelyn's obsession with erotica becomes an addiction that pushes the relationship to a breaking point.

Writer-director Peter Strickland follows up his chilly giallo-horror *Berberian Sound Studio* with something warmer and sweeter – though no less strange—and affirms himself as the preeminent champion of notoriously disreputable genres. Projecting a saucy theme and its minor variations, Strickland generates a discomfiting quality that taps into the intangible elements of sexual attraction by bathing them in ambiguities.

Showcasing that Cynthia and Evelyn are as trapped as the insects they collect and catalogue, Strickland evokes mystery and eroticism, all without nudity, bad dialogue, or the wooden acting that plagues Razzie-worthy bombs such as *Fifty Shades of Grey*. In so doing, Strickland builds *The Duke of Burgundy* into a complex, densely layered essay on the privileges of victimhood and the nuances of what it means to suffer for love.

Strickland spins the seminal S&M sendup *Secretary* with threads from Peter Greenaway's *Angels and Insects*, Jacques Rivette's *Celine and Julie Go Boating*, and the Belgian-French thriller *Amer*. He also inhales the lost aroma of Ingmar Bergman's *Persona* and charges full-tilt into the objectifying whims of his fantasies to reach the other end of perception. *The Duke of Burgundy* looks like an agile homage to the arthouse eroticism of Walerian Borowczyk—albeit at his most preposterous—and tips its hats to such masters of costumed erotica as Jess Franco, Jean Rollin, and Tinto Brass, without ever cheapening its love story.

Primarily, *The Duke of Burgundy* is meticulously composed and extraordinarily beautiful, basking viewers in almost unhealthy visual, aural, and sensual stimulation. Though it's no slavish homage or mere style exercise, the film is an aesthete's dream, as refined and delicate as a fritillary's wing. Cinematographer Nicholas Knowland has crafted a keen pastiche of Euro-sleaze and high art, with results that are precise, hallucinatory, calmly florid, and bristling with detail. Along with the reverberating, exceptional score by Cat's Eye, *The Duke of Burgundy* has more going on than cinematic mind games. (There's a credit for perfume in the opening titles.)

The Duke of Burgundy doubles down on the genre conventions. There's voyeurism, bondage, lingerie,

fetishism, and high-flown naughtiness galore. Yet it exposes the crippling anxiety behind the leather and lasciviousness, and for all its S&M specificity, it holds a beveled mirror up to the role-play and compromise in all romantic couplings. At its core, it's an account of a relationship on the ropes, suspended by probing intelligence, a beating heart, and a catalogue of cinematic references, and tempered with surprising wit.

Heavy with feeling and kinky as a coiled cord, *The Duke of Burgundy* is a deliciously deviant romp into sexual adventure grounded in the universal struggle for enduring intimacy and audaciously disguised as salacious midnight-movie fare. But you must meet the Duke halfway. If you're willing to enter its world, it's one of the most incisive, penetrating, and empathetic films in years about what it truly means to love another person, a rewarding, amusing, involving experience that lingers in the mind, and a searching investigation of how to ask for what you want—and what it means to get it.

Full of soft-focus nudity, driven by two tremendous central performances and a bone-deep understanding of cinema's magic and mechanisms, *The Duke of Burgundy* is an affectionate, straight-faced fable of women in love, a salute to the continental soft-core pornos of the 1970s, and a work of intense emotional vigour and intellectual prowess. *Burgundy* is rich, dark, and could well lead to intoxication. It shatters boundaries and may just do for erotic Euro-lesbian thrillers what *Under the Skin* did for sci-fi. It's the stuff dreams are made of.

It Follows (2014) 3/4

Determinedly awkward, dizzyingly tense, and scalp-prickingly scary, *It Follows* is a gender-blind demonic delivery vehicle; a spine-tingling variation on the teen horror formula; and a hair-raising, spectacularly unnerving film that will haunt your



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waking hours for weeks. Every minute is stamped with nameless dread.

After a strange sexual encounter involving chloroform and a wheelchair, Jay (Maika Monroe) is haunted by nightmarish visions and the inescapable sense that something is after her. Less a conventional horror film than a fitful, disturbing dream, *It Follows* is a triumph of atmosphere. There's a 1980s vibe to everything, down to the princess landline phones and clunky picture tube televisions. Fans of John Carpenter will immediately recognize the master's fingerprints: the voyeuristic slink of the camera, the pulse of the throwback score, the transformation of warmly-lit residential environments into landscapes of trepidation.

Writer-director David Robert Mitchell (*The Myth*

» see FILM REVIEWS, page 18



► Photo credit: theDissolve.com

The glory past of the Toronto Blue Jays

A look into the Team's ascension to greatness and its heydays

PART FIVE: REACHING THE PINNACLE

KENNETH CHEAK KWAN LAM › STAFF WRITER

AFTER TORONTO BECAME the first ever non-U.S.-based team to win the Fall Classic on 24 October 1992, GM Pat Gillick intended to keep as much of the team together as possible. Since the Blue Jays' championship window was still open, it would have been foolish to dismantle the core when the team was still very capable of competing for another World Series title in the next season. Some degree of roster turnover was inevitable given that certain players' contracts were ending. Not only were players who had average seasons with expiring contracts primed to be non-tendered (e.g. Lee) or traded (e.g. Gruber) so that the club could add to its talent level, but even good players who were finishing up the last year of their contracts (e.g. Cone, Key, Henke, Maldonado, and Winfield) were likely to be cut loose. This is because it was not feasible for the Blue Jays to bring them back financially speaking since their salary demands would have been inflated as a result of having played for a World Series Championship team. New pieces (i.e. players who offered similar skill sets and production levels to those who were set to depart) would therefore need to be brought in either internally (in the form of blue-chip prospects who were ready for prime time) or externally (in the form of unrestricted free agency). That said, even though adjustments and fine-tuning were needed, all hands associated with the franchise had a "win now" mentality and wanted to keep the gravy train going on for as long as possible.

By all accounts, Gillick utilized the same strategy from the season before to send the 1993 team, which posted an equally impressive 95-67 regular season record, to its second consecutive World Series title. He began by making two major signings on the free agent market. First, he inked former Oakland Athletics ace Dave Stewart (who had four consecutive twenty-plus win seasons from 1987 to 1990) to a two-year contract worth \$8.5 million on 8 December 1992 to offset, at least partially, the loss of Cone (who signed with the Kansas City Royals) and Key (who signed with the New York Yankees). Gillick then shocked the baseball landscape by signing long-time Milwaukee Brewer star Paul Molitor to a three-year contract worth \$13 million on 7 December 1992 to take over the full-time designated hitter's duties previously occupied by fan favourite Dave Winfield (who eventually signed with the Minnesota Twins). While Stewart was no longer as dominant as his earlier days in Oakland, he was nevertheless a steady contributor as he won twelve games in twenty-six starts during the regular season for Toronto. As for Molitor, he was instrumental in helping the Blue Jays win their second World Series title in as many years, hitting an impressive .341 batting average, along with twenty-two home runs and 111 runs batted in during the regular season.

Gillick shrewdly filled the remaining holes as the season progressed. This was a brilliant game plan because the club was still competitive enough to be viable postseason contenders on the strength of its core players, even though it had weaknesses in certain areas, especially at shortstop (given that



► The iconic words of the late Tom Cheek ("Touch 'em all Joe, you'll never hit a bigger home run in your life!") resonated across Canada after Joe Carter belted his 1993 World Series-clinching three-run homer. Photo Credit: i2.cdn.turner.com

Lee signed with the Texas Rangers and his supposed replacement Dick Schofield played rather poorly as he batted .191—under the Mendoza line—in thirty-six games before suffering a broken arm) and at left field (seeing that Maldonado had signed with the Chicago Cubs).

Moreover, sealing these leakages later in the season with rental players would save money for the Blue Jays (as their salary would be prorated) not to mention that the acquisition costs would be lower (usually in the form of prospects and cash) and far more manageable (without having to mortgage the entire farm system). Gillick finally pulled the trigger by first repatriating shortstop Fernández on 11 June 1993 (from the New York Mets for Darrin Jackson) and then shortly afterwards pulled a rabbit out of the hat by acquiring all-time stolen base leader Rickey Henderson on 31 July 1993 (from the Athletics for pitching prospect Steve Karsay and a player to be named later, who turned out to be right field prospect José Herrera). These two mid-season moves solidified the holes at shortstop and left field created by the free agency departures of Lee and Maldonado. While Henderson did not perform as well as expected, as he only hit a mere .215 for the rest of the regular season at the top of the batting order, he still put tremendous pressure on opposing pitchers due to his unmatched speed and base-stealing ability. The fact that Fernández had a stellar showing in the 1993 World Series (a record nine runs batted in for shortstops) after being reacquired was an added bonus.

"...all hands associated with the franchise had a 'win now' mentality..."

As for the vacancies at closer (created by Henke's free agency departure to Texas) and third base (created by Gruber's trade to the California Angels for utility infielder Luis Sojo on 8 December 1992), the strong depth of Toronto's farm system provided the necessary

internal solutions to keep the puzzle intact. Ward, who had served as Henke's setup man from 1988 to 1992 despite effectively having dominant closer stuff himself throughout these years, naturally took over the closer role and established a club record with forty-five saves in the regular season before racking up another four saves and a win in the playoffs. Promising right handed relief pitcher Mike Timlin (who recorded the final out with Carter in the 1992 World Series) admirably stepped into the setup man role (vacated by Ward's promotion to the closer role). The emergence of Ed Sprague (who sparked a come-from-behind victory by hitting a game-winning two-run homer off Atlanta Braves Closer Jeff Reardon in the ninth inning of Game 2 of the 1992 World Series to shift the momentum of the series in favour of the Blue Jays) as a regular third baseman not only made up for Gruber's offensive output (Sprague batted a decent .260 with twelve homers and seventy-three runs batted in over 150 regular season games) but arguably provided the Blue Jays with an upgrade at the position. Also, Sprague's defense was superior at the corner since Gruber's

» see **BLUE JAYS**, page 19

March Madness

They hypocrisy of American university sports

MICHAEL SILVER > STAFF WRITER

AERICAN UNIVERSITY SPORTS are founded on the idealistic notion of amateurism in the form of student-athletes. Supposedly, what matters is the personal growth of the students, and the school spirit fostered by competition. Perhaps this was once the case, and perhaps in some corners it remains the case. However, at the largest American universities this has long ceased to be the motivation. Instead, schools are motivated solely by profit. There is nothing inherently wrong with schools earning a profit from athletics, however the profits often result in the exploitation of the athletes involved.

The NCAA basketball championship tournament, March Madness, is currently ongoing. All of the games are televised, and billions of dollars are gambled on the results of the games. CBS and Turner Broadcasting paid almost eleven billion dollars to the NCAA for the right to broadcast the tournament. The NCAA also brings in significant profits from sponsors and ticket sales. All of the schools that participate receive a portion of the revenues. The schools are able to invest this revenue in several ways, including paying coach salaries, and funding less profitable athletic programs.

Successful, high profile athletic programs, including mainly basketball and football programs, are used by large schools to attract significant donations from alumni, adding to the funds that athletic success can generate for the schools. The high level athletes, in short, provide significant value to the schools. The problem is that for their efforts, the athletes receive very little in return. Most often they receive a full scholarship that is contingent on athletic success. If an athlete is injured, or fails to produce, his or her scholarship is often revoked. The education that the athletes receive is often subpar, especially for athletes in elite athletic programs. The athletics can be such a significant time commitment that it is unreasonable to expect participants to also be successful students. But, these students are not simply receiving poor grades, and in many large universities more than half of student athletes fail to graduate. They simply exhaust their athletic eligibility then move onto other things.

The scholarship is often the full extent of what the athletes receive from the school. They provide potentially millions of dollars of value to the schools, and commit essentially all of their time attempting to produce at near professional levels, and not even their incidental living expenses are provided for. In fact, according to NCAA rules, if a student accepts money from the school or supporters of the school they can be removed from the team and lose their scholarship. The schools are often also punished in these situations. So schools are permitted to profit from the labor of the athletes, while the athletes themselves are not.

Additionally, student-athletes are not permitted to profit from their image or likeness while they are at school. They can be punished for something as simple as selling autographs. The NCAA and the school retain the exclusive right to profit and market the images of athletes, in the form of merchandise. The athletes get nothing in spite of the fact that the students themselves are responsible for the value of

what is being sold.

The NCAA has significant incentives in place to retain the existing system of exploitation of the student-athletes. The schools continue to profit exorbitantly, the general public is happy to consume the university athletics product, and the students have very little power to change the system, and get fairly compensated for their work.

There is an argument to be made that the exploitation is doing a certain form of good since the money is being used to fund universities, either their other athletic programs which are less profitable or simply their general funds. However, despite any good that the money may do for the schools, it is still obtained under the false pretense of amateur athletics. An enterprise that is this profitable and attracts this much attention could not possibly be considered to be amateur. The only reason that the NCAA continues to insist on calling its product amateur athletics is to maintain the exploitation of its labour force, the athletes. Instead of using the profits of the handful of profitable athletic programs to fund the numerous truly amateur athletic programs, the cost and number of the less profitable athletic programs should be somewhat decreased, and the students should be

permitted to retain a larger portion of the profits that they themselves generate.

There appear to be some beginnings of a push for change in these areas. A number of former NCAA basketball and football players sued the NCAA for the use of their images in videogames without compensating them. The NCAA and their partners

settled these lawsuits for a total of sixty million dollars, but have not yet changed their rules to allow for compensation

of athletes for similar uses now and in the future. A group of football players from Northwestern University recently established a union, and submitted a complaint to the US National Labor Relations Board, but this claim has not yet been resolved in any way. The hope from the perspective of the players is that this union will grow and eventually force the NCAA to more fairly compensate the players. Until then, the NCAA remains a strange, unfair organization. It produces some of the most popular, profitable sports content in the world, and continually refuses to acknowledge the interests of the players who drive it. Now that's madness. ♦

"...in many large universities more than half of student athletes fail to graduate."

THUMBS UP



No critical injuries after AC624 touched down 335 meters short of a Halifax runway.



► Photo credit: Ronald Martinez/Getty Images

Retrospective

» continued from **COVER**

Trial, Journal Symposiums, the Wendy Babcock Drag Show, Dean's Formal—will be the ones remembered forever. The Class of 2015 has spent hours and days and weeks together at events and social gatherings, at bars and banquet halls, in ice storms and blizzards, laughing, learning, and lunging for greatness.

If you were to have asked me back then what my primary psychological and emotional state would be so close to convocation, I doubt I would have mentioned satisfaction. I may have predicted exhaustion (true), exhilaration (true enough), or nostalgia (so true). Yet here we are, and satisfaction is undoubtedly the best description for it.

Satisfaction, like the feeling at the end of a hearty meal, where you've struck the right balance in the amount you've consumed and are content to lounge in an easy chair for the evening. Satisfaction, like the feeling at the end of a long book, when you've been brought to understand your mother or brother or wife by gazing temporarily through the eyes of another. Satisfaction, like the end of a great film, when you've been nudged to appreciate the beauty and wonder and terror in the world in a more comprehensive way.

We've struggled, and we've survived. We've conquered our fears. We've become more disciplined. We've met strangers and transformed chance encounters into lasting relationships. We've honed our analytical skills and attention to detail. We've learned the value of receiving a good summary at the last minute, and how much can be achieved in the six hours before a paper deadline.

And now we've adapted to the challenges of a strike: we've proven our flexibility, our compassion, our resilience in the face of uncertainty. Regardless of each of our career objectives, these are qualities that will serve us well as we embark on our respective legal quests. The legal profession demands persistence, dedication, passion, and hard work, but it offers one the opportunity to make an eternal mark upon the world. Lawyers have the power to be facilitators of fairness, fashioners of justice. Oliver Wendell Holmes perhaps says it best:

*Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!*

So on this auspicious occasion, let us leave behind the low-vaulted past. Let us build more stately mansions. Let us never turn our back on our dreams. Let us pay tribute to those that have helped us get here: our friends and families, our orientation leaders, our upper-year mentors, our colleagues, and, most importantly, our professors. It is not a journey navigated easily without support. These people have been, and will continue to be, critical to our success and effectiveness, and our ability to lead those notoriously elusive balanced lives.

Here's to us, who we've been, who we are, and who we'll be. Believe me when I tell you: we're just getting started. ♦

Start-up

» continued from **PAGE 5**

Canadian representatives, and I was listening to people talk about sanitary wells in Ghana. One was from a for-profit social enterprise and one came from a nonprofit. They were talking about how they had built these wells, and I (maybe just being a smartass) asked, "Have you two talked to each other before?" They responded, "We've never heard of each other before." And that is when it clicked that the inefficiency that exists in this sector is phenomenal. People don't talk to each other; they don't know what's going on. That's not good. This is when the idea of addressing this problem with technology was planted. I did research, tried to get it going, it didn't work, tried again, it didn't work... But then the pieces fell together, the right staff came along, and we had a vision of Keela. The internet had grown and changed in a way so that we were able to bring new technology to the sector.

It was full stride in 2013, when we incorporated. We explored the possibility of starting it as a nonprofit, but changed that idea for two reasons. One, I'm a big believer that the idea of compassionate capitalism is what drives us forward as a society. I also think that businesses run more efficiently than nonprofits. It's part of the problem we're trying to solve. But I also wanted to build products that were not just for the nonprofit sector: social enterprise, corporate social responsibility, international organizations—these are all part of our client base. In 2013, that began and last month we launched; the dream became real and now it's really real.

ZALCMANIS-LAI: Keela was launched at the Youth Assembly at the United Nations. What was going through your head during this time?

KASSAM: I have had the privilege of speaking around the world and keynoting lectures with thousands of people. What gets me every time, whether it's eleven people or eleven-hundred people, is the hope to get through to the audience. They are young, driven change-makers, and if I can help them channel their energy in the right way with the right tools, then I've done something worthwhile.

ZALCMANIS-LAI: What have been some of the challenges in launching a startup?

KASSAM: Money! It's the most fundamental challenge. But beyond that, almost as fundamental, was developing a practical vision together. To take a problem like a \$100 billion inefficiency in the nonprofit sector; how do you solve that? Well, I had an idea of how I wanted to attack it, but it was a broad dream. Turning an idea into software is hard; I'm a political science and law major, I don't know anything about developing software! Hussain and Eric are the co-founders who helped turn the dream into a reality. It is my relationship with these two young men that is at

the core of the company; we are a family. Don't get me wrong, we fight like brothers too. But, it's their ability to understand me, and me them, that allows us to innovate and move forward.

There are a lot of startups that have more money but are a lot less close. But we really are a family. I love the team; there is so much passion behind what we are doing. Eric and Wayne, our core software developers, took \$100,000 pay cuts to work with us. They can barely pay their rent and food, but they believe in the possibilities of Keela. That's both a challenge and blessing. Families fight but they also get to celebrate things like our launch in NYC. I was so happy to be there with them all.

ZALCMANIS-LAI: Where do you see Keela's future going? Any improvements or uphill battles ahead?

KASSAM: We are going to be the market leader in productive collaboration tools in the social good sector. We are going to destroy the sector. We have a noble cause and we have the best people. I'm positive we are going to have hundreds of thousands of users. I will do everything in my capacity to get us there. But more importantly, so will the whole team. I want to serve the social good community by drawing on experiences and feedback. People always talk about the concept of the "people's president." I want to be the "people's software" for this sector. I want a "for us by us" attitude. I want the users of Keela to see us as a company of individuals who are one of them. If we can do that, we can own the market.

ZALCMANIS-LAI: What about your future?

KASSAM: I'm turning thirty next year. I should probably figure that out. ♦

Editorial

» continued from **PAGE 2**

step is to channel the data into action. I am confident that the drafters of the report will not rest now that it's out, but making province-wide change will also require the help and commitment of the public at-large. Hopefully, the "Still Working on the Edge" report will inspire more people to help with the push for increased minimum standards, better enforcement mechanisms, and legislative reform.

If you are interested in reading the report, I strongly encourage you to visit www.workersaction-centre.org, where it's provided in PDF form. ♦

THUMBS DOWN



The international "blacklist" for unlocked or resold phones.

3D printing

» continued from PAGE 7

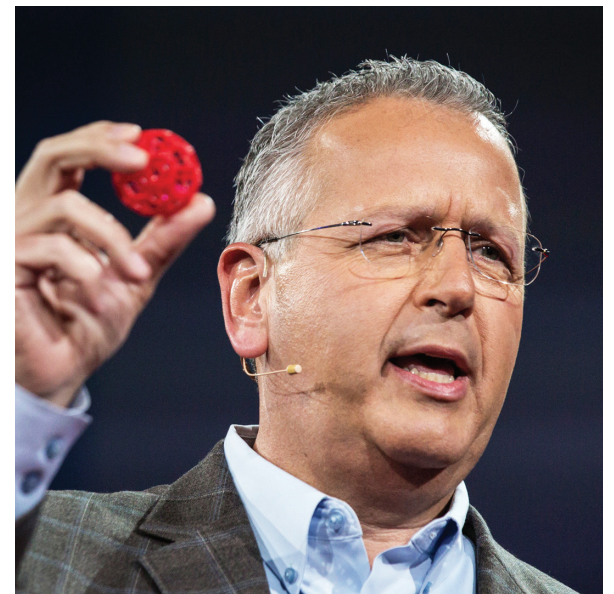
It seems unnecessary, however, to find remedy through these distortions of the criminal law. Attempts to stymie the dissemination of controversial source code by denying it protection as free speech appear to be based on a solution to the matter that goes beyond addressing concerns for the safety of the public. It is overreaching to suggest that mere possession of source code that has the potential to create a dangerous weapon should be equated to possession of that weapon itself. This logic falls victim to the basic fallacy of necessity. Source code produces dangerous weapons. John possesses source code. Therefore, John produces dangerous weapons. These sentiments speak to a larger issue whereby stakeholders are using these safety concerns and other distractions in an attempt to curtail the disruptive influence 3D printing has on the status quo. Yes, the technology gives individuals the ability to print drugs, sex toys, and dangerous weapons; but the danger in allowing the debate to become overshadowed by these potential negative consequences prevents an innovative transformation that has the potential to reshape our culture for the better.

Another particularly interesting aspect of 3D printing is its capacity to intersect with all forms of intellectual property: patents, trademarks, copyright, industrial designs, and even trade secrets. Rarely before have we seen a technology with the potential for users to create objects so comprehensively covered by IPRs. Previously, access to 3D printers was limited to industry and out of reach for the general public. As the patents on this technology begin to expire, what previously cost \$25,000 now sells for roughly \$1,300. As these financial barriers disappear, access to the technology has increasingly become available to the public. This has raised concerns about the impact this rapidly developing field of technology will have upon intellectual property rights. The fear is that the ability to regulate and enforce these rights will be diminished as the capacity to produce infringing objects becomes ubiquitous. Comparisons have been drawn between the effects of 3D printing on patents and Napster's effects on copyright. In an article published in the *Georgetown Law Journal*, professors Deven Desai and Gerard Magliocca suggest that 3D printing "will do for physical objects what MP3 files did for music."

In our increasingly technocratic society, social media has allowed for a shift in the traditional balance of power. These new online communication models have given rise to a culture defined by active participation and expression. As a result of this new philosophy taking hold on a new generation, we have increasingly seen the derogation of intellectual property rights. In fact, some extremist thinkers have speculated that we are in the midst of a technical revolution that is set to bring about the abrogation of intellectual property law as a whole. While the concerns that give rise to these fears might prove to be well-founded, the notion that 3D printing will render intellectual property rights irrelevant and obsolete can more accurately be described to be academic fear-mongering than a potential reality. Giving credence to this view discounts an established institution's ability to respond and adapt to a changing environment. Similar predictions were made with respect to copyright law in the music industry as P2P sharing networks rose in popularity on the Internet. A stubborn and ill-conceived response from rights holders certainly didn't help to dispel the threats they faced. Notwithstanding these tactical blunders, the industry

was eventually able to piece together some semblance of a new business model that appropriately responded to the ways in which new technology had reshaped the demands of the market. Online services developed which focused on access to rather than ownership of creative works. Sites like Apple's iTunes were the first to reimagine the way in which intellectual property could be commercialized after the effect of digitization. By identifying and responding to this new unconventional understanding of proprietary information, the doors to a world embracing the democratization of knowledge had been opened.

Finally, what is most fascinating about this area of technology is how little attention it has received within academic circles in the legal community. If we are truly on the cusp of what is shaping to be the "third industrial revolution," it seems remiss not to develop a more substantive discourse that contemplates the impact 3D printing will have upon our society's legal rights and obligations. What currently exists has only touched upon the surface of what begs to be considered. ♦



► Joseph DeSimone, cofounder of Carbon3D.
Photo credit: TED.com

THUMBS UP



Coachella dismissing selfie sticks as "narcisstics."

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Elections

» continued from **PAGE 6**

pad for deadly rockets aimed at Israeli civilian centres (notably with increased frequency since Israel's unilateral withdrawal), who has as its stated purpose the destruction of Israel and killing of every Jew, and who has proven its cynical interest in keeping both Israelis and Palestinians living in fear, Israel must consider what a *reasonable* country similarly situated can be expected to do.

For the Israeli courts, individual freedoms and security are not mere philosophical platitudes, but reality—and they have done an exemplary job of balancing the two. So much so, that law schools, legal journals, and other high courts around the world often refer to Israeli jurists as examples of judicial excellence.

The Israeli Supreme Court has on numerous occasions ruled in favour of Palestinians bringing claims against the government or the military, and the latter have complied with the rulings.

Indeed, democracy and the rule of law, not military might, are Israel's true strengths: that is why I know Israel will survive.

Knowing that this government was elected (though Bibi has yet to form a government) on the backdrop of an impending deal that would bring Iran closer to nuclear capability, an ever-present threat from its subsidiary, Hamas, and legal warfare being waged by the PA, while being unjustly castigated by the rest of the democratic world helps to contextualize the poll results.

Israelis felt physically embattled and morally abandoned, and *that* is why Bibi won. And yet, I believe Israeli democracy will survive.

I am a staunch progressive and a Zionist (which simply means that one believes in Israel's right to exist in peace and security as the democratic Jewish homeland). For me, the two have never been mutually exclusive. I have never had difficulty reconciling my Zionism with my feminism or my commitment to fight racism and homophobia, for example. I am not a Zionist despite being a progressive or a progressive despite being a Zionist; I am a Zionist *because* I am a progressive, and in many ways, a progressive because I am a Zionist.

That also means I am hopeful. I don't know what the borders will look like, who the leaders will be, or when it will happen, but I refuse to countenance the relinquishing of that ancient hope of living in freedom and peace, and insist on being part of the proud and on-going history of this tiny, arid, oil-less strip of land I love so dearly. ♦

NormaLeeDean

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immediately, ready for the question. The informants and whistle-blowers in this story were “bold” and “didn't back down.” It takes a lot of courage to challenge the status quo. When asked about developing the play, she notes that her goal was to “inspire people to think about injustice.”

In my opinion, she completely hit the target. All the attempts to discredit those seeking an inquest by attributing their motives to less than noble reasons struck me with both sadness and indignation. “You'd think that, in events like these, those involved would try to figure out what went wrong and how to correct it for the future, but that's not how it works,” Catherine says. “Usually, they'll do anything they can to cover-up their mess.”

After the event, we walk back to Osgoode together, through York's expansive campus. It's easy to get lost, especially in the drabness of pre-spring. “Nothing looks good this time of year,” she says. We continue admiring the campus anyway. I think to myself that her comment is a good metaphor for her play. While nothing looks good when the snow melts—revealing all the dirt and trash buried by winter—it doesn't mean we should look away. Instead, we should have the courage to blow the whistle when we are confronted with injustice. ♦

Kraft dinner

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to eat. The more KD that doesn't touch the walls of a bowl, the more which makes it into your belly, and the less which finds itself permanently decorating the insides of your fine china. Furthermore, forks should always be used over spoons. This is just common sense—with a fork you can both stab and scoop the noodles.

Ninthly, in my experience the perfect drink to accompany KD is pink lemonade. Somehow its tartness is the perfect complement. In a pinch, Coke or Diet Coke would do well. However, I would steer clear of milk and all hot beverages.

Tenthly, never leave cooked KD in the pot for more than two hours—at this point the noodles begin to harden and stick to the pot making it an absolute bitch to clean. If you cannot finish the entire box, immediately scoop whatever remains into a piece of Tupperware—makes for a great late night snack. Next, before eating, soak the pot in warm water with a little dish soap. Something so quick and simple will save you from a headache later.



► The finished product—a thing of beauty.

Lastly, making Kraft Dinner is an art and not a science. The box lists exact quantities of butter and milk to add. Don't be a stooge by pulling out your measuring cups. It's Kraft Dinner, not a s. 15 *Charter* analysis. Once you have a few boxes under your belt, you begin to develop a finely tuned sense of just how much milk and margarine to add to achieve the proper consistency of sauce.

Some people would answer that they do not like Kraft Dinner in itself—that they only make it when there is nothing else available or when they desire a cheap meal. To those misguided people I would say: really? Try making and eating Kraft Dinner by following my golden rules. It is very likely that it will alter your entire perspective on life.

There may be other controversial points that arise in connection with Kraft Dinner, but for now these points are sufficient to ensure most are on the right path. A walk down the Kraft Dinner aisle at the local supermarket reveals many Kraft Dinner varieties: Sharp Cheddar, Three Cheese, Extra Creamy, Cheese and Tomato, et cetera... Within reason, I encourage occasional diversity—even the addition of chopped-up hot dogs now and then to spice things up. However, the Original is the *crème de la crème* when it comes to Kraft Dinner, and it should be regarded as such. It is a quintessential Canadian classic.

For an added challenge while making your next box of KD, see if you can make it through the entire process without “losing a noodle”. It is tougher than you think. ♦

THUMBS UP



Tesla's major new product line—which isn't a car!

Jurisfoodence

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meal. It seemed out of place, and overpowered the tomato component of the sauce. Apart from the salad and the sauce, it was delicious! Oh, and in addition to Sriracha (!!)

they offer an in-house curry-flavoured hot sauce which is seriously awesome.

KATE: The two of us also got a side of potatoes to split. Our server informed us that they boil the potatoes prior to frying them; this meant that they were crisp on the outside and soft on the inside – absolutely delicious. These are tied with Rose & Sons for best hash browns.

Cost:

Kate’s meal: coffee (\$2.50)+ huevos rancheros (\$12.25) + side bacon (\$3.50) = \$18.25 + tax and tip

Karolina’s meal: latte (\$4) + cheddar and spinach waffle (\$12.25) + add eggs (\$3.50) + potatoes (\$3.50) = \$23.25 + tax and tip

Final thoughts

KATE: Was it worth the trip? If you’re into young, hip, yoga mat-toting mothers pushing baby carriages, this would definitely be your scene; if not, I’d stick closer downtown. Though the food was delicious, there are a number of places that we’ve been to that are comparable or better (and which have alcohol and decent coffee).

KAROLINA: I’d definitely come back and ask for my waffles sans sauce, and my latte sans vanilla. Some components of my meal were pretty significant misses, but the parts that were good were so good that they rescued it. It might not live up to its billing as one of Toronto’s best brunches (at least in my opinion), but it’s a cute restaurant in a lovely neighbourhood, and I would recommend it.

FINAL SCORE

SERVICE: 4/5

ATMOSPHERE: 3.5/5

FOOD: 3.5/5

OVERALL:



Final Brunch Rankings

Restaurant	Food		Vibe	
	KATE	KAROLINA	KATE	KAROLINA
The Lakeview	11	n/a	10	n/a
Aunties & Uncles	2	n/a	7	n/a
Easy Restaurant	12	n/a	12	n/a
Saving Grace	4	n/a	5	n/a
Le Petit Dejeuner	10	7	11	8
Big Crow	1	1	1	1
School	8	3	9	6
The Drake	9	5	4	5
Smith	6	2	3	4
The Bristol	5	8	2	3
Rose & Sons	7	4	6	2
Lady Marmalade	3	6	8	7

The Definitive Rankings of Toronto Brunch Spots

KATE: At Dean’s Formal, I was both shocked and pleased to learn that a bunch of people actually read this column and care what we think about food! Having started out the year as an admitted non-foodie or food expert, I now feel fully qualified to inform you that the best brunch spot in Toronto is hands down Big Crow. However, if you are looking for something more specific, consult the list below and check out our definitive rankings of Toronto’s brunch spots!

KAROLINA: People read our column? I am shocked and surprised. Almost as shocked as I am with your table-making skills, Kate (see below). All those years of summaries have clearly paid off.

Thanks to the *Obiter* for funding our escapades, and to my unwavering brunch buddy, who welcomed me into her column and led me fiercely through Toronto’s intimidatingly hip and sometimes perturbing brunch scene. I’m excited for the fine foodies that will take up the Jurisfoodence mantle next year. Until then, stay hungry, Osgoode.

KATE: Thanks, Karolina. I hope that these summary skills will pay off in the future, but I don’t see it happening. And thanks for joining me on this adventure! ♦

If you want to get day drunk or stay drunk: **The Lakeview** / **The Bristol** (\$4 cocktails!)

If you want to impress mom: **Smith**

If you want to wait for an hour: **Saving Grace** / **Aunties & Uncles** / **Rose & Sons**

If you want a place with no judgment: **The Lakeview**

If you want someplace kitschy: **School**

If you want your food served with a side of side-eye: **Aunties & Uncles**

If you want to see and be seen: **The Drake**

If you want to feel hip as fuck: **The Drake** / **Big Crow** / **Aunties & Uncles**

If you want good hash browns: **Rose & Sons** / **Lady Marmalade**

If you want to check out the Premier League: **The Bristol**

If you want to converse with the next table: **Le Petit Dejeuner** / **Saving Grace**

If you want to gain ten pounds: **Rose & Sons**

If you want a cozy atmosphere: **Big Crow**

If you want a vegetarian/vegan/organic/gluten-free meal: **Lady Marmalade**

If you want to make a reservation: **Smith** / **Big Crow**

If you want something unique: **Rose & Sons** / **Big Crow**

If you want a dive: **The Lakeview**

If you want someplace classy: **Smith**

If you want a decent cup of coffee: **The Drake** / **School** / **Smith** / **The Bristol** (and **Big Crow**—but you’ll have to pay per cup)

Film reviews

» continued from **PAGE 11**

of *the American Sleepover*) employs techniques cribbed from the avant-garde, including dislocating widescreen cinematography and an unsettling soundscape, which ratchet up the tension in creative ways. Michael Gioulakis' crisp composition and eerie pools of light at night bring an arrestingly static, tableau-like quality that echoes the staged scenarios of Gregory Crewdson's photos, as if a boogeyman has walked into a Norman Rockwell painting. The nuanced, synth-heavy score by Disasterpeace provides a screaming punctuation mark.

Mitchell slyly inverts the conventions of dead-meet teenager flicks: *It Follows* spits in the eyes of the wink-wink comedy of *Scream* or the wacky fun of *Drag Me to Hell*. No matter its conceptual intentions, *It Follows* never ventures far from visceral horror. Mitchell pulls off some sensational moments of fear and suspense, populating a number of scenes with well-timed jump scares as the Stalker bursts out of the shadows or appears in unexpected forms. Mitchell is serious about creeping out viewers, and just artistic enough to create a minor masterpiece.

The crash-bang-wallop set pieces are efficiently edited and economically choreographed, but their real weight comes from the gripping face-value earnestness and the sense of brooding menace established in interim sequences where not much is happening. With grave performances, wide shots, long takes, and a carefully cultivated mood of foreboding, *It Follows* has an sustained sense of usurping unease. It doesn't generate gore to jangle our nerves; it preys on our imagination.

Refreshingly unironic in its retro vibe, *It Follows* recycles familiar horror tropes and borrows cleverly from the best – the laneway camera zoom-ins of *The Evil Dead*, the inevitable terror of *A Nightmare on Elm Street*, the “chain-of-responsibility” curse of *The Ring*, the pool confrontation of *Let the Right One In*, the screeching soundtrack of *Psycho*. The malignity of the morphing, remorseless antagonist is seemingly motiveless. Not since Freddy Krueger stalked teenagers in their sleep have the young targets on screen had nowhere to run, and nowhere to hide.

Yet *It Follows* also eschews the genre's common tricks and manages to feel like no other example in recent years. There's no obligatory scene in which the characters gather in a library and discover an old book that tells the background of Jay's tormentor, just enough detail to the mythology to make it hold together, and enough left unexplained to make things creepy as hell. There are no computers or mention of social media (though one of Jay's friends reads *The Idiot* on a handheld compact device). Literary quotes are tossed in out of nowhere and adults are rarely present.



► Photo Credit: blogs.indiewire.com

Where the majority of teen horror movies revel in splintering the peer group, *It Follows* is interested in how people gather around a friend and shield her from harm. Filled with alarming imagery and a paranoiac tenor, it has a wicked slant on the horror genre's obsession with burgeoning sexuality and evokes the attacks on lust that have flourished in since Alfred Hitchcock's *The Birds* and the “have sex and die” maniac movies from the early 1980s. The unpretentious, meaningful subtext doesn't undercut the spookiness: it's both scary enough to please horror fans and deep enough to inspire term papers.

With a ferociously single-minded rightness that keeps the nerves in a state of high, perpetual thrum, *It Follows* turns its viewers into paranoid spectators, scanning the frame for signs of trouble. Its thematic textures run deep, but the picture retains real visceral force. Low-budget, well-engineered, and sure of itself, *It Follows* makes a virtue of silence, living in the shadows between the splattery kill scenes that pepper the average slasher.

It's difficult not to share Jay's mounting panic as she watches the Stalker walking slowly and steadily toward her wherever she may be, invisible to everyone else, intent on destroying her. You may prefer (as I do) the extreme unslackness of *Halloween* and resourceful pluck of Jamie Curtis to the dreamier panic of Monroe. But give Mitchell due credit: *It Follows* sticks to you with a grim unshakability that is at once stylish, smart, and deadly serious.

Based on the simplest scare of all – don't look now, but something's behind you—*It Follows* needs nothing to trail in its wake. Be careful It doesn't follow you home from the theatre.

Wild Tales (2014) 3/4

Loose-limbed, rowdy, outrageous, and unsettling, *Wild Tales* is a mad, madly hysterical banquet of bad behaviour; a rude, scabrous, and welcome shot of mischief; and a feral, cathartic exorcism of the frustrations of contemporary life. Spring-loaded with ironic twist endings, it's enormous fun.

The violence woven into everyday encounters drive people to cede to the undeniable pleasure of losing control. Harmless, if virile, road rage leads to vehicular destruction and a seatbelt hanging. A fatal hit-and-run turns into a multimillion-dollar conspiracy. A restaurant visit results in an assassination attempt. A series of parking tickets prompts an explosion. A lover's betrayal causes wedding reception breakdown. Vulnerable in the face of a reality that dissolves and becomes unpredictable, the characters of *Wild Tales* cross and recross the thin line that divides civilization and barbarism.

Literally translated from the original Spanish as “Savage Stories,” *Wild Tales* is a quite brilliant black comedy will make you laugh and drive you crazy. Of the six standalone shorts on offer, three are excellent and two are decent, but every one lives up to that title. Grudges, minor insults, and found-out flirtations lead to chaos and murder on a cataclysmic scale. Delightfully deranged and wickedly hilarious, *Wild Tales* is a subversive, satirical collection of vignettes that coalesce around the central theme of revenge, wielding humour and horror in equal measure.

With *Wild Tales*, Argentinian writer-director Damián Szifron (*Bottom of the Sea*, *On Probation*) announces himself as a talented molecular mix of Tarantino, Rodriguez, and Almodóvar (a producer here). Szifron opens a window onto other people's worst impulses rather than providing a mirror

THUMBS DOWN



Former Wildrose leader's “pissy” text message to Global News reporter.

Blue Jays

» continued from PAGE 12

reflecting our own. Sugarcoating gratuitous violence with lethal doses of humour, he graphically illustrates what happens when the stress of 21st-century living causes regular citizens to “go postal.”

The anthology rarely feels mechanical, adhering to an internal logic that makes each punchline land with a satisfying burst of glee. Szifron has cannily structured the six stories using running time and general quality as his organizational criteria: the best segments serve as bookends. But despite the significant range of success, *Wild Tales* is an exemplary example of how to combine multiple tales in a coherent, complementary, and exhilarating manner. They are variations on the theme of outrage, the world’s most fashionable and contagious emotion.

Wild Tales has a surly attitude, a scathing wit, and a fresh directing voice in Szifron. Because he locks into the weirdness of the moment, stacking coincidences and playing puzzles in the background, the ratio of laughter to mayhem remains high despite the mounting pile of corpses. For something so mostly believable, *Wild Tales* is also surreal, bearing a resemblance to the likes of British sketch show *The League of Gentlemen*. Indeed, it’s a unique storytelling endeavour that attempts to be laughably absurd and profoundly tragic. Even the music choices are pulpishly diverting and unexpectedly left-field.

The point of *Wild Tales* is blunt and reductive, and not an original thesis: Rational humans can transform, in an instant, into blindingly destructive forces of nature. The themes of corruption and distrust and disgust with bureaucracy are well-tread ground, but as sources of cinematic fodder, they’re scarily and friskily entertaining. And no matter how conventional, watching how much people are willing to spite themselves in order to take down perceived enemies has a perverse appeal.

Dignity and propriety shut down automatically in the face of anger, exasperation, or the lure of a quick buck (or a fortune). *Wild Tales* is interested in the methods of calculated mass dehumanization that are hidden beneath the practices of social institutions, the kind that explode in spectacular fashion after a put-upon soul is screwed over too many times. Tinged with class consciousness and shadowed by the fallacy that revenge is ultimately empowering, *Wild Tales* isn’t healthy or edifying, but like *Kill Bill* or *Oldboy*, it feels damn good.

Over-the-top and anxiety-producing, *Wild Tales* is ferocious, funny, and insanely electrifying, rocketing along with sleek, amoral charm. While revenge is a dish best served cold, Szifron argues that payback is more satisfying when it’s doled out in fiery, bloody, and outlandish doses. If you’re a citizen of the world, your jaw will drop, your head will shake, and you’ll marvel at the fertility of such imagination. It’s the very definition of a crowd-pleaser that’s out for blood.

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skills had regressed significantly due to a bone spur on his spine which ultimately resulted in career-ending surgery.

Another positive note was how quickly a number of the young pitchers developed and played contributing roles in the 1993 season. Starting pitcher Pat Hentgen (who later won the 1996 American League Cy Young Award as a Blue Jay) won 19 games after essentially beginning the season as the team’s fifth starter. Left-handed Pitcher Al Leiter also put up impressive numbers (going 9-6 while logging 105 innings with a 4.11 earn run average in thirty-four games of which twelve were starts) as a spot starter and long reliever out of the bullpen.

Finally, even though Toronto’s second World Series title is frequently associated with Carter’s series clinching three-run homer off Philadelphia Phillies closer Mitch Williams in Game 6, it is noteworthy to mention that several position players also put up all-star caliber numbers (and arguably had career years). In addition to Molitor’s outstanding performance (see above), Alomar (a .326 batting average along with seventeen home runs, ninety-three runs batted in, and fifty-five stolen bases); Carter (a .254 batting average along with thirty-three home runs and 121 runs batted in); and Olerud (a club record .363 batting average along with two-hundred hits, fifty-four doubles, twenty-four home runs and 107 runs batted in) also put up superb numbers. In fact, the Blue Jays were so offensively dominant in the 1993 season that Olerud, Molitor, and Alomar finished first, second, and third in the race for the American League batting title, a feat that had not been accomplished in Major League Baseball for nearly a century!

In sum, while plenty of credit should go to Gillick for signing the top available free agents on the open market during the off-seasons and making the ‘right’ mid-season trades to put his teams over the top, Toronto’s deep farm system was also productive enough to help replenish some of the lost talent. Another point to keep in mind is that the Blue Jays basically assumed the role of today’s free-spending New York Yankees as the owner at the time spent his money generously. In fact, Toronto had the highest payroll in the American League East division in 1992 and the highest payroll in all of Major League Baseball in 1993 when the team spent \$51,935,034! By comparison, the Braves (at \$47,206,416), Yankees (at \$46,588,791), Red Sox (at \$46,164,788), and the American League West Champion Chicago White Sox (at \$42,115,723) had the second, third, fourth, and fifth highest payrolls respectively in 1993 as they rounded out the top five spenders. Specifically, not only was Labatt Brewing Company willing to dish out big bucks for premium unrestricted free agents like Morris and Winfield before the 1992 season, as well as Molitor and Stewart before the 1993 season, it was also willing to take on additional salaries at the trade deadline by acquiring impact players such as Cone in 1992 and Henderson in 1993. Those deadline moves were critical to boosting the team’s already fearsome roster for a deep playoff run that blossomed into back-to-back World Series titles in the memorable 1992 and 1993 seasons. Oh, what a run! ♦



► Alomar (left), Molitor (center), and Olerud (right) occupied the top three position in the race for the 1993 American League batting title, a rare feat that had not been accomplished in nearly 100 years. Photo Credit: 2.bp.blogspot.com

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				9	8	6		
	7		1					3
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9					4		6	8
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EASY

6							2	5
	8				5		6	
		4		7			1	
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MEDIUM

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HARD

ISSUE 13 SOLUTIONS

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4	2	8	9	1	3	5	6	7
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1	6	2	5	9	4	7	8	3
8	7	5	1	4	6	2	3	9
2	1	3	7	8	9	6	4	5
6	9	4	3	5	2	1	7	8

EASY

7	9	1	5	6	2	8	4	3
5	6	3	8	1	4	9	2	7
8	2	4	7	9	3	1	5	6
6	4	5	3	8	9	2	7	1
2	7	8	4	5	1	3	6	9
1	3	9	6	2	7	4	8	5
9	8	7	1	4	6	5	3	2
3	5	2	9	7	8	6	1	4
4	1	6	2	3	5	7	9	8

MEDIUM

5	3	8	4	9	6	2	1	7
2	7	4	5	8	1	6	3	9
9	6	1	7	2	3	4	5	8
7	1	2	9	3	5	8	4	6
3	4	6	8	1	2	9	7	5
8	5	9	6	4	7	1	2	3
1	8	5	2	7	9	3	6	4
6	9	3	1	5	4	7	8	2
4	2	7	3	6	8	5	9	1

HARD

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